

HYMNOLOGY:

A LECTURE

DELIVERED IN THE QUEEN'S HALL, UNDER THE AUSPICES OF THE

ART ASSOCIATION OF MONTREAL,

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BY THE

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ASSISTED BY THE MENDELSSOHN CHOIR UNDER THE
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HYMNOLOGY.

There are obviously two ways of treating the subject before us. One is, to look upon hymns simply as poetical compositions, embodying praise of the Creator, thankfulness for mercies received, public confession of sin, public entreaties for pardon or protection, as the case may be, and declarations of faith in certain special religious verities. These poems may also be of a more subjective character, and exhibit the aspirations of the individual soul; its yearnings after a higher and purer state of being, its private struggles, its trials, its contrition, its hopes and fears.

Hymns have been treated in this way by Lord Selborne, formerly Roundell Palmer, in his beautiful work, entitled the "Book of Praise;" again by Bishop Huntington in his "Hymns of the Ages;" by Dr. Mason Neale in his "Hymns of the Eastern Church," and by many more.

Or hymns may be regarded as linked to musical strains, and unless in that connexion, as maimed and truncated.

I need scarcely inform you that it is the latter of these two aspects, which I at present contemplate, and which I shall have the pleasure of bringing before you. I shall treat mainly of hymns as lyric poems, set to music, and I congratulate myself and you, that we shall have the advantage of listening to some hymns as rendered by that well-known organization, the Mendelssohn Choir, under the direction of its still better known conductor, my kind friend and brother musician, Mr. Joseph Gould. To them, by anticipation, I tender my very best thanks for their invaluable co-operation, and to Mr. Gould especially, for the infinite trouble that he has taken in the matter.

I should perhaps state that in the case of most of the composi-

tions that will be sung to-night only a portion will be given, for fear of undue length; also that several of them would be rendered more interesting and effective if the organ in this building were worthy of the hall and of this city of Montreal.

Perhaps the less I say of this instrument the better. Praise it I cannot; but the accompaniment by a fine organ of some of the hymns, especially the chorales, would have been of considerable service, and some pieces had to be omitted for lack of a good organ accompaniment.

My subject to-night is perplexing from the very copiousness of the material. When I tell you that the number of hymnals in the English language alone can be estimated by hundreds, you will readily conceive that it is not easy to condense remarks, and to avoid trespassing on the patience of listeners.

I shall not, I hope, appear too didactic when I say that the word "hymn" belongs to Classical Greek, and was originally applied to any song or poem in honour of Gods, heroes or famous men. Pindar calls his odes "hymns," and the Athenian Dramatists, such as Euripides, use the word not infrequently with a cognate signification. We possess also hymns composed by other Greek writers, such as Homer, Hesiod, Callimachus, and Cleanthes. The three most ancient Greek musical examples known to exist are hymns to Apollo, Nemesis, and Calliope. These are melodies or notes in succession. The hymns in question are comparatively late, being about the 3rd century A. D. It is much to be regretted that we have so few undoubted examples of ancient music. Dr. Burney has preserved the three that I have mentioned translated into modern notation. Their authorship is uncertain.

Harmony, as we now understand the word, was unknown in these early times, and Isidore, of Seville, is said to have written the earliest known work on Harmony.

The Latin writers did not adopt the special word "hymn," and there are not many classical Latin poems to which the name can correctly be applied; but Catullus and Horace supply us with one or two specimens. Augustine gives us a definition of the ideal hymn, as "Praise of God with song," but the idea now includes prayer and spiritual meditation as well as praise and thanksgiving.

In early Christian times the words "psalm" and "hymn" were nearly convertible terms, and the name "hymn" is sometimes applied to the Psalms, in the Septuagint version of the Old Testament, while the Venerable Bede calls the whole Psalter the "Book of Hymns."

Jesus Christ is related by Sts. Matthew and Mark to have sung a hymn with His disciples after the Last Supper, and before going to the Mount of Olives. This is generally supposed to have been part of the great Hallel, *i.e.*, a portion of the Psalter from the 113th to the 118th Ps., inclusive. The Jews were, as we know, in the habit of singing these Psalms in the course of the Paschal Feast. There is also a tradition that the hymn sung on that memorable occasion was the basis of the melodious and pathetic "Tonus Peregrinus." Of the truth of this tradition we cannot be certain, but as it opens up the whole and much vexed question of the antiquity and origin of the Gregorian Tones, or more strictly the plain chant, I will be merciful, and say but little on that head. There is no doubt that the Hebrew race are and ever have been a music-loving people. A person must be a very careless reader of the Old Testament who does not detect this feature in its pages; and also we cannot fail to notice the many sacred songs which abound in the Old Testament.

The Hebrew music may have been akin to that of the Assyrians and Egyptians, probably nearer to the former, and the Christian Church may have received the ancient melodies transmitted to them by the elder Church. These may also have been accepted by the Greeks, who invented the names of the four old authentic modes, *viz.*, Dorian, Phrygian, Lydian, and Mixo-Lydian. These modes may thus have originated in the East, and the oldest known Hebrew chants are said to be in the Phrygian and Mixo-Lydian modes. I should say that some ancient and very interesting Hebrew hymns are preserved in Mr. Engel's work, "Music of the most ancient nations."

The expression "authentic modes" was later applied to five modes according to the Gregorian system, by the addition of the Ionian mode.

The choir will sing one of these Hebrew hymns, "Ana be korenu."

On the authority of the Rev. Mr. de Sola, I may observe that

the words and melody are about 700 years old. It is sung in the Spanish and Portuguese congregations throughout the world on the eve of the day of Atonement.

Some eminent composers were of Jewish extraction, as for instance, Halevy, Meyerbeer, and above all Mendelssohn. In his writings there is said to be traceable some very ancient phrases. He occasionally uses the very old pentatonic scale, *i.e.*, the scale of five notes, and there is apparently an affinity between some of his compositions and the music used in the Jewish synagogues.

This pentatonic scale lends a peculiar character to some old Scotch and Irish music.

Thus the plain chant may have a very ancient basis, but beyond that we cannot for certain pronounce. It was, perhaps, at all events, co-eval with Christianity. At first, it was handed down by oral tradition, not being committed to writing. It is the basis of all true church music. Though sometimes uncouth, it is very grand. Let me instance the hymn for Advent, "O come, O come Emmanuel." The words are from the Latin, the melody belongs to the old plain song. I ask has any one who has heard a Choral Litany well done, and has not been struck by its beauty? Who is not impressed by a Cathedral Service carefully and reverently rendered? To the plain song we owe our choral amens, versicles, and Litany cadence. Some here may have heard Mendelssohn's splendid *Te Deum* in A, and can recall the marvellous and witching effect produced by the introduction of the Litany cadence to the words, "Holy, Holy, Holy, Lord God of Sabaoth." It is like a strain from another world. In fact, the term "unearthly" is exactly applicable to some of these ancient melodies.

It would seem that the original distinction between a psalm and a hymn consisted in this feature, that the former was accompanied by stringed instruments, such as the psaltery. We find allusions to the singing of Psalms in the writings of St. Paul and St. James. The former and Silas, when immured in the dungeon at Philippi, are literally said to have "sung a hymn to God," and St. Paul speaks of "psalms and hymns and spiritual songs." Again, St. Paul, in the 14th ch. 1st Ep. to the Corinthians, alludes to the singing of psalms, which would indicate a reference to public worship. But, in addition, there are several passages in St. Paul's Epistles, which owing to the resemblance which they

bear to later Oriental hymnody, have been supposed by some to be extracts from Christian hymns of the Apostolic age. *Vide* Ephes., 5 c., 14 v., 1 Tim., 3 c., 16 v., 1 Tim., 6 c. 15 and 16 v., 2 Tim., 2c., 11 and 12v. Also, the thanksgiving of the assembled disciples, as recorded in Acts, 4 c., is, from its poetical rhythm, strikingly similar in character to the New Testament canticles, which have been in use in parts of the Christian church from very early times. The *φᾶς ἱλαρον*, a composition ascribed to Athenagenes, and still occasionally used in the offices of the Eastern Church, is supposed to be the earliest form of a Christian hymn, as the term is at present understood, as distinct from a psalm or any ordinary act of praise. It has been well rendered into English by Canon Bright, commencing "Light of gladness, beam divine."

If we turn to the Eastern Church we find that hymnody prevailed from the earliest times, in fact, there is no doubt that the East set the example to the West. Setting aside matters of tradition, we find that the practice of hymn-singing, and indeed what we now call antiphonal hymn-singing prevailed in Bithynia, at the beginning of the 2nd century. Pliny, in his celebrated letter to Trajan, stated that the Christians of Bithynia were in the habit of assembling early on fixed days, and singing hymns from side to side to Christ as God. "*Stato die ante lucem convenire carmenque Christo, quasi Deo, dicere secum invicem.*"

Ignatius is said by the historian Socrates to have introduced antiphonal singing into the Church at Antioch, from whence it spread to other churches. There seems also to be an allusion to choral singing in the epistle of Ignatius to the Roman Christians. The alternate singing of the Old Testament Psalms was first introduced into the Church at Antioch, in the reign of Constantine II., by two monks, Flavianus and Diodorus. Tertullian also alludes to the singing of hymns at the Love Feasts. The Apostolic Constitutions enjoined the use of a morning and evening hymn, and Clement of Alexandria, in his "*Pædagogus*," has a very fine primitive hymn, which has been translated by the Rev. A. Chatfield, and begins "O Thou, the King of Saints, all conquering Word." The Greek morning hymn, to which I have just referred, is the original of the well-known "*Gloria in Excelsis.*" The Latin version of this magnificent hymn was introduced into Rome by Telesphorus, as early as the time of Hadrian.

We can trace the use of hymns in other early Greek writings, and they were highly esteemed by the authorities of the day. Ephræm of Edessa, who wrote in Syriac, is the earliest voluminous writer whose hymns were extant. Some of them have been translated by the Rev. Henry Burgess, and are valuable contributions to the store of ancient hymnody. They combine simplicity and tenderness with hope and faith. The chief Greek hymn-writers, contemporary with Ephræm, were Methodius, Bishop of Tyre; Synesius, Bishop of Ptolemais, and Gregory Nazianzen, patriarch of Constantinople. Some of their writings have been translated into English by the Rev. A. Chatfield. The one most likely to be known in its English garb to those present is "Lord Jesus think of me," the original by Synesius, which is found in many collections. The metres of these hymns mainly followed classical models.

Chrysostom, it may be said, laboured as zealously for the cause of hymnody at Constantinople as Ambrose did at Milan.

Romanus, who lived at the end of the 5th century, was the founder of the peculiar system of hymnody which still prevails in the Greek communion. The estimation in which these hymns are held will be understood when it is remembered that, according to the late Dr. Neale, four-fifths of the ancient Greek services were occupied by hymns. The form of these hymns is more Eastern than Greek, and the system is elaborately technical, extremely wearisome to an ordinary reader. Two schools of Greek hymnody grew out of this system; one, that of Romanus and his followers, during the 6th and 7th centuries; the other, which arose in the 8th century, and continued till this particular art died out. Cardinal Pitra, in his "*Analecta*," has published a number of specimens of the earlier school, which he describes as very dramatic and vigorous, but, in some respects, so lengthy as to resemble a modern oratorio. The later school followed a more strictly theological plan, and some of the writers tried to forget the persecutions of the day by retiring into monasteries.

Many of my hearers must be familiar with English versions of these late Greek melodists. For these versions we are mainly indebted to Dr. Neale. He was a true poet, and has translated many of these hymns in a most felicitous manner. His versions are very faithful and correct, and yet have all the freedom of an

original. Thus he has translated the hymn of Anatolius, of Constantinople, *Ζοφεράς τρικύμα*, in the form "Fierce was the wild billow." This hymn, whether in the original or the translation, possesses a wonderful swing and spirit. Then there is a still more familiar hymn, also by Anatolius, which is known under the heading "The day is past and over." Few unacquainted with the facts would suspect that this hymn, as we have it, is a translation. Anatolius, I should mention, is even earlier than Romanus. He lived in the 5th century. Another well-known hymn by Andrew, of Crete, is found in some hymn books. It begins, "Christian dost thou see them?" The music is by Dykes. This we also owe to Dr. Neale. I will enumerate a few others, translated by the same hand, *e.g.*, "Come ye faithful, raise the strain," by John Damascene; "Stars of the morning so gloriously bright," by St. Joseph of the Studium, and the following special favourites, "Art thou weary," music by Sir A. Baker, the original of which is by Stephen, of St. Saba. Again, "O happy band of Pilgrims," based on a hymn by St. Joseph of the Studium, and "Safe home, safe home in port," the original also by St. Joseph. These last three are more free adaptations of Greek hymns than faithful transcripts of originals; but many of us would sorely regret them if they were expunged from our hymnals.

Turning to the Western Church, we find that the rise of hymnody was later there than in the East. Hilary, Bishop of Poitiers, in the 4th century, seems to have been the earliest Latin hymn writer, and he borrowed the idea from the Church in Asia Minor. In the West, the private use of hymns preceded their public ecclesiastical use. Jerome says that in his days, those who went into the fields could hear peasants singing David's psalms or hymns. Ambrose, in times of great religious trouble, introduced hymns into the Church of Milan, and his convert, Augustine, describes the powerful effect produced on himself and others by the rendering of these hymns. Perhaps (whoever was the author of that sublime unmetrical hymn the "Te Deum") its public use began about this time. The authorship has been ascribed to Ambrose himself, and to him certainly belongs the honour of introducing the true metrical hymn, for the rhythm of older hymns was distinct from actual metre. Ambrose also was

the first to reduce the old plain song melodies to something like a definite system. He fixed the four diatonic scales, and he was followed by Gregory, who added four more. Owing to the labours of both these eminent men we possess the eight tones, commonly but somewhat incorrectly called Gregorian, as well as other hymnal melodies. The "peregrine tone" is most likely of later date. The Ambrosian music seems to have been congregational in character, but the substitution by Gregory of the octave for the tetra chord, as the fundamental division of the scale, was an enormous step in advance. The Ambrosian hymns are nearly 100 in number, and some are said to have been composed by Ambrose himself. They exhibit many valuable qualities, are suitable for public worship, and have exercised much influence over hymn writers in all ages. It is right, however, to state that some high authorities doubt whether Ambrose did more than adapt and publicly introduce musical material already existing. He is believed to have instituted in Milan what we now call antiphonal singing which has a natural connexion with the old Hebrew parallelisms. The traces of these are visible in the colon, which divides the verses in the Psalms.

The original of the word "antiphonal," when used by Aristotle, bore a different meaning. We now, by it, signify two sides of a choir singing alternately. Aristotle applied it to a body of boys or females and men singing together, the former, of course, an octave above the last. Hymn-singing also up to the 9th century is believed to have been in unison, and no instrumental church music seems to have been in use in early Christian times. The famous Benedict in the 6th century reduced the Ambrosian hymns to a regular system. The two great national liturgies of the time were those of Lombardy and Spain, and hymns sanctioned by authority found place in both. These hymns were afterwards collected into breviaries, and date from the time of Hilary and Ambrose to that of Gregory the great.

The metre adopted by Ambrose was strictly dimeter iambic, in other words, the long measure of English hymns, and this was for a considerable period regarded as the normal metre of the Latin hymn. With Ambrose, both as regards time and merit, must be classed Prudentius, a layman and a native of Saragossa, in Spain. He used different metres from Ambrose, but I will

spare you their names. His very fine hymn which begins "corde natus ex parentis" is really a long and magnificent poem, from which most churches only selected one portion. We have a portion of it in that very grand Christmas hymn, translated by Dr. Neale and Sir Henry Baker. It begins "Of the Father's love begotten." The music of this is a plain song melody which suits the words excellently well. The hymn when properly sung carries a listener with it.

The reputation of Prudentius as a Christian poet is deservedly high, though some of his writings, however beautiful, are not classical. In the 5th and 6th centuries the only hymn-writers of any eminence were Gregory the Great and Venantius Fortunatus. The latter wrote "Pange lingua gloriosi," translated by Neale, and the grand "Vexilla regis prodeunt," "The royal banners forward go."

In the 10th century a style was invented consisting of regular lines of equal syllables, sometimes in rhyme, but governed by accent rather than quantity. Some of the finest mediæval hymns were written in this metre. Nevertheless, with this transition from ancient to modern forms of versification, the quality of the hymns began to deteriorate. Bede was a fairly successful hymn-writer, and Theodulph, Bishop of Orleans, at the end of the 7th century, was the author of the celebrated hymn which has been made known to us in an English form, as "Glory, laud, and honour to Thee Redeemer King," and is generally sung on Palm Sunday. Maurus, the learned Bishop of Mainz, also at this time enriched the Christian church with some excellent poems.

Among the hymns of this period are three anonymous ones of great beauty, which are to be met with in various forms in most hymn-books. These are (1) "Blessed city, Heavenly Salem," (2) "Alleluia, sound ye in strains of holy praise," called the endless Alleluia, and best known of all, (3) "Alleluia, song of sweetness." Later in the beginning of the 11th century, Fulbert, Bishop of Chartres, composed the "Chorus novæ Hierusalem" so dear to us in the form "Ye choirs of New Jerusalem." This group are amongst the best of the class that may be called the New Jerusalem Hymns, and are remarkable for their melody, their imagination, and their faith.

To the early mediæval period belongs the celebrated hymn

"Veni Creator Spiritus." It has been attributed to the Emperor Charlemagne, but it is more likely that Charles the Bald, his grandson, was its composer. The first mention of its use is by the Benedictines in 898. It has since been constantly sung in Western Christendom, and it is specially familiar to members of the Anglican Church as "Come, Holy Ghost, our souls inspire." It has been translated by Bishop Cosin. Some hymns, written in unclassical Latin, were introduced about this time into the Canon of the Mass, and were called proses or sequences. In the case of many of these, it is likely that the writer of the words was also the composer of the music. In later times, portions of these ancient tunes were chosen as "Canti fermi" for Motetts and Masses. One of the best known motetts is the "Ave Verum." It has been set to music by many eminent composers. The choir will now sing one of Gounod's settings of this motett. Notker, a Benedictine of this period, introduced for the first time these sequences between the Epistle and Gospel in the Communion office. They may be said to be the beginning of the later mediæval period of Latin hymnody. One of the most remarkable of these sequences alluded to, beginning "Media in Vita" is found, in substance, in one of the most solemn and beautiful of Anglican offices, I mean the Burial Service. That portion directed to be said or sung at the grave, and which commences "In the midst of life we are in death," is taken from this sequence, and one of Luther's funeral hymns is also a translation of it. The most lovely of Latin hymns, in the opinion of that cultivated scholar Archbishop Trench, is the Golden Sequence "Holy Spirit, Lord of Light." Its authorship and precise date are uncertain. Berea^garius of Tours, Bernard of Clairvaux and Abelard were well known Latin mediæval hymn writers, and last, but perhaps greatest of all, comes Adam of St. Victor. Trench's "Sacred Latin Poetry," contains several choice specimens of his hymns. Palestrina, in the 16th century, made a collection of Festival hymns, harmonized in the most masterly and elaborate manner. This collection is perhaps of its kind the finest in the world.

But the most celebrated hymns of this period are the "Dies Iræ," by Thomas de Celano, (companion and biographer of Francis

of Assisi), and the "Stabat Mater dolorosa" of Jacopone. Neither of these are classical in their diction, but viewed as religious poetry, they are wonderfully grand and beautiful. The former has often been translated into English. The best versions known to me are, one by Sir Walter Scott, which is very brief, one by Dean Stanley, another by Dr. Irons, which is found in *Hymns Ancient and Modern*, set to music by Dr. Dykes, another by Dean Alford, and one by Philip Worsley, which though rather rugged, and perhaps lacking in musical flow, is very faithful to the original, and full of impressive power. The "Stabat Mater" is also known in an English garb. The most familiar version is the one that begins "By the Cross sad vigil Keeping." This hymn is also familiar to musicians in Rossini's dramatic and melodious, though somewhat operatic, arrangement. Besides these, the 13th Century produced the famous sequence "Sion, lift thy voice and sing," and the four celebrated sacramental hymns of St. Thomas Aquinas, translated in part by Dr. Neale, (1) "Of the glorious Body telling," (2) "The Heavenly Word proceeding forth," (3) "Let us with hearts renewed our grateful homage pay" and (4) "Adoro te devote latens Deitas," rendered in English by Bishop Woodford as "Thee we adore, O hidden Saviour, Thee." These show marks of great genius and deep feeling.

Three monasteries, St. Gall, near Constance, Cluny, in Burgundy, and St. Victor, near Paris, were the cradles of many mediæval hymns. Gottschalk, of St. Gall, was perhaps the author of the sequence so familiar through Dr. Neale's admirable translation — "The strain upraise of joy and praise." Bernard of Morlaix was a monk of Cluny, and was the author of a long and striking poem, from parts of which Dr. Neale's familiar hymn "Jerusalem the Golden" and others have been derived. One of the most popular of mediæval Latin hymns is the "Adeste fideles," which the choir will now sing to the traditional tune. It is said to have been cast into its present form by John Reading in 1760, but is, undoubtedly, mediæval in origin. Bernard of Clairvaux, has been already mentioned. He was the founder of that fervid and passionate form of Latin poetry, which some may consider too sensuous and earthly, when applied to Divine persons, but which has been acceptable to followers of more than one school of thought. "Jesu the very

thought of Thee," "Jesu Thou joy of loving hearts," and "O Jesu, King most wonderful" are parts of one lengthy poem by the aforesaid Bernard.

The sequences to which I have referred were gradually multiplied, then in some quarters used in the vernacular, and finally were disused. They were discouraged in Rome even before the Reformation period. In the 17th century the Roman Breviary was revised. Many mediæval hymns were struck out. Some new ones were inserted, and some of the older ones freely altered. These changes were not always improvements. At that time a hymn by St. Francois Xavier was introduced, known to most of us through its English version, which was written in the main by Caswall. This begins "My God, I love Thee." The Parisian Hymnary underwent several revisions; Jean Baptiste Sauteul, of the Abbey of St. Victor, contributed some very fine hymns to the second revision in the 17th century. Some good Latin hymns have been written since the Reformation, both in Germany and England, but in most cases they have necessarily given place to hymns in the vernacular.

We now turn to German hymnody, and Luther's name naturally suggests itself. He was a cultivated musician, and, assisted by other writers, less known than himself out of Germany, he promoted the study of hymns. He wrote about thirty-seven hymns, of which twenty-five are original and the remainder are translations or adaptations of Latin originals. They are mostly instinct with simple faith and enthusiasm. Above them all towers the "Ein feste Burg," which every one must admit to be an inspiration. It has been called the Marseillaise of the Reformation.

Luther's hymns, no doubt, greatly aided that great work. They were sung everywhere. They gave a congregational character to public worship, and being in many cases set to well known tunes, they speedily became popular.

I may say that no finer hymn singing exists anywhere than that which can be heard in Lutheran churches. It may seem somewhat slow to our ears, but there is a massive solidity about it that is inexpressibly grand and solemn.

Most of the hymns of the Lutheran School breathe a spirit of resignation to the Divine will, and preparation for death and judgment. This is not to be wondered at, when we consider the

state of the times, and impending persecution. The well known hymn "Great God what do I see and hear," generally assigned to Luther himself, is really, I believe, the work of Ringwaldt, a follower of the great Reformer, while the music is by Klug. Another very beautiful hymn and universally popular in Germany has been utilized by Mendelssohn, and appears as the chorale: "Sleepers wake" in the oratorio of St. Paul. Out of the many other fine hymns, which saw the light during that stormy period, I desire to mention only one, "Nun danket alle Gott," "Now, thank we all our God." This was written by Martin Rinckhart in 1636. It has been called the Te Deum of Germany, being usually sung on occasions of public thanksgiving. Mendelssohn has introduced it with great skill and effect at the conclusion of his Lobgesang.

The works of the most esteemed German hymn writers in the first half of the 17th century may be found in Miss Winkworth's interesting book, "Christian singers of Germany." They are very spiritedly rendered into English. Paul Gerhardt has been considered as the prince of Lutheran poets. His poems have been compared, and justly, to Keble's "Christian year." They are more for private than congregational use, and breathe the language of individual experience.

One of the finest of German hymns attributed to Gerhardt, is "O Sacred Head" but is supposed by some to have sprung from a Latin original. It is set to a chorale by Haseler.

Towards the close of the 17th century a new school of religious thought arose, to which the name of Pietist has been given. Freylinghausen was the most popular writer of this school, though others may have equalled him in excellence. I cannot even name them, for I should exhaust all your patience. Of the writers of the Pietist school, I would only mention Schmolke, the most voluminous of German hymn writers, author of more than 1,100 religious poems, Neander, Arnold and Tersteegen.

Towards the middle of the 18th century there was a reaction against Pietism, as proved by the popularity of Gellert and Klopstock, especially the former. The enthusiasm which greeted the publication of his spiritual odes and songs was quite remarkable. The tide of opinion has since changed. and they are now neglected. Von Hardenburg and De la Motte Fouqué, the

celebrated author of *Sintram* and *Undine*, both lived at the time of the first French Revolution, and were poets of no mean ability, but their writings are hardly fitted for congregational purposes. The German hymn writers of the present day are numerous. Perhaps the foremost of them is Spitta. Some of his hymns have been much admired. They have been translated by Mr. Massie, while Miss Cox, Miss Fry, Miss Dunn and especially Miss Winkworth, have done much to popularize German hymns among English speaking people. "O sinner, lift the eye of faith," is German, and is translated by Miss Cox. The tune to which this hymn is set in *Hymns, Ancient and Modern*, is also German. Miss Cox is besides the translator of the favourite hymn, "O, let him whose sorrow." The melody and words of a very spirited hymn, "Who are these like stars appearing," are both German.

We now come to the fourth, and perhaps the most interesting portion of our field of enquiry,—British hymns. Archbishop Cranmer endeavoured to present to the English people in their mother tongue some of the hymns of the Ancient Church. King Henry's Primer, published in 1545, contained English metrical translations of several Ambrosian hymns. But in the next reign, Marot and Beza's French metrical version of the Old Testament Psalms began to exercise an influence in England. Calvin introduced them into his system of worship, and though at first they were generally fashionable, being sung to popular airs, yet when they were interdicted by the Roman Catholic priesthood, they became a badge of the Reformed party. The example thus set produced what is known in England as the old version of the Psalms. This appeared in 1562, and was the joint work of several hands, though commonly associated with the names of two, Sternhold and Hopkins. Bishop Jewel describes the grand effect produced by these Psalms when sung after the sermons at St. Paul's Cross by large congregations of men, women and children.

This Psalter was published with some authority, and it was allowed, though not enjoined. There was no particular provision for hymn singing in the Post Reformational Prayer Books, but to promote Church music "hymns or such like songs to the praise of Almighty God" were sanctioned. The Old Version was published by John Daye, and contained, besides the

versified Psalms, metrical versions of the Canticles and Lord's Prayer, as well as a few original hymns. Many alterations were subsequently introduced, and the present text differs materially from the edition of 1562. In 1564 the general assembly in Scotland published and enjoined, among other matters, a metrical version of the Psalms. This was in some measure based on the old version.

Charles I. endeavoured, but without success, to enforce on England and Scotland a version of the Psalms which was in part the work of his father, James I., and was completed by the Earl of Stirling. During the time of the Long Parliament, the Westminster Assembly decided in favour of a version of the Psalms by Rouse, one of Cromwell's officials, who had made large use of Lord Stirling's translation. Rouse's work was the basis of the Paraphrase of the Psalms, which in 1649 was ordered to be used in Scotland, and has been retained ever since. It is a sort of medium between the harshness of the old, and the modernism of the new version. In 1662 the passage was inserted in the English Book of Common Prayer, "In quires and places where they sing, here followeth the Anthem." This clause possesses both Synodical and Parliamentary authority, and virtually sanctioned, for Anglicans, the use of hymns not absolutely taken out of Scripture. The New Version, as it is called, appeared in 1696. A supplement containing additions in the shape of hymns accompanied by tunes was published later. Some of these are still printed in Prayer Books. The best of them is one that all of us would be sorry to lose. Its opening line is "While shepherds watched their flocks by night," and it is ascribed to Tate, the then Poet Laureate. This New Version, as you doubtless know, was the work of two Irishmen, Nicholas Brady and the above-mentioned Nahum Tate. Many have made merry about the result. Witness the lines, "Nicholas Brady and Nahum Tate divided the Psalms into six and eight." And there are conflicting opinions as to the relative merits of the two versions. The older is more faithful to the Hebrew, while the newer, though more fluent and polished, is audaciously free in dealing with a sacred original. At the same time the 8th, 57th, 84th and 100th Psalms by Sternhold and Hopkins, and the 23rd, 34th and 36th Psalms by Tate and Brady, will always be prized. There are two metrical versions of

the 100th Ps.; one commonly called the Old Hundredth, written by Kethe, said to be a Scotchman, one of the band who took part in the preparation of the old version. This begins, "All people that on earth do dwell." The other commences "With one consent let all the earth," and is the work of Tate and Brady. The choir will sing a portion of the former at the close of the lecture. The tune is old French, composed, it is said, by Claude Goudimel in the 16th century. The melody, as we have it, was then sung by the tenor part. Other and truer poets than those just mentioned have essayed to metrify the Psalter, and have not succeeded. The failure in all these cases was inherent in the attempt itself. The Psalms in their original poetry are full of divine life and force. When they are reduced to modern rhyme and metre much of this is evaporated and lost. The Psalms supply copious material for hymns, but for the most part are impatient of any attempt at modern versification. I might here mention that the hymns found at the end of many Anglican Prayer Books, however excellent in themselves, were first inserted at about 1791 and possess no other authority than that of the printer.

Congregational hymnody was unknown for some time after the Reformation. Wedderburn, Dickson and Baker, of Scotland, and Crashaw, of England, were the first to free themselves from the trammels of the times. The last named was a man of pure taste and imaginative faculty. He became a Roman Catholic and lost his preferment in consequence. Wither again was a poet of no ordinary excellence. Some of his songs and hymns were set to music by the great Orlando Gibbons. "Come, O come in pious lays," the opening of his Hallelujah, is reprinted in the "Book of Praise," and though antiquated in phraseology, is not without considerable merit. Bishop Cosin, so well known for his private devotions and his uncompromising Churchmanship, occupies no insignificant position as a hymn writer. His translation of the Ambrosian hymn "*Iam lucis orto sidere*" is well known and in general use. Milton and Jeremy Taylor were both hymn writers. The former's splendid compositions are not suitable for congregational purposes. The latter is spoken of with eulogy by Bishop Heber. John Austin, Richard Baxter, John Mason and Thomas Shepherd were hymn writers of mark

in the 17th century. Bishop Ken, who belongs to the same period, will always be remembered as the author of the Morning and Evening Hymns. The latter will ever be dear to Christians. Its universal acceptance is due to its simplicity, its sound healthy tone of not over strained devotion, and its most felicitous adaptation to Tallis' Canon. Both words and music are to my mind models in their way.

Addison, also of this age, was a poet, and his hymn, "The spacious firmament on high," itself a paraphrase of the 19th psalm, is a very perfect composition. It perhaps errs from excess of finish, and lacks some of the vigour which we associate with a hymn. George Herbert's poems, (sweet singer as he was, and full of piety as well as homely wisdom,) are not adapted for congregational singing. We pass over a few years till we come to the true founders of modern English hymnody. They belonged to the Independent Body and are represented by Dr. Watts. He and Doddridge are pre-eminently at the head. Unequal as he undoubtedly was in style, few have even approached Dr. Watts for unaffected earnestness, manly piety and pure and strong English. I need only mention a few of his hymns : (1) "When I survey the wondrous cross ;" (2) "Jesus shall reign where'er the sun ;" (3) "O God our help in ages past." This last is a splendid paraphrase of the 90th psalm. It must be familiar to all here, and if known cannot fail to be admired.

Doddridge, though much less simple, has written a few admirable hymns. His best is probably the Advent hymn, "Hark the glad sound, the Saviour comes." This it would be difficult to beat. He is also known as the author of the familiar Sacramental hymn, "My God and is thy table spread." Watts' influence spread to Scotland and helped to bring forth Cameron's fine hymn, "How bright those glorious spirits shine," and also the hymn attributed to Bruce, "Where high the heavenly temple stands."

The next great stage in hymnody originated with the Methodist movement. This split up into three parties, Arminian, Moravian and Calvinist. Each of these divisions had its own hymn writers. The first is most honourably represented by Charles Wesley, the ablest hymn writer of his time. He was assisted by his brother John, who translated and adapted Latin

and German hymns, but does not seem to have composed any himself. This is however a matter of doubt. Charles Wesley has his defects as a writer. Some of his hymns are tedious, some are faulty in construction, but he possessed great depth of feeling, and excelled in variety of style and treatment. Some of his hymns will last as long as the English tongue survives. How spirited is "O for a thousand tongues to sing," and "Rejoice, the Lord is King." The ever delightful "Hark the herald angels sing," as Wesley wrote it, began "Hark how all the welkin rings, Glory to the King of Kings." It would seem that in this case changes are improvements. On the other hand, we must bear in mind, how powerful association is in affecting our verdict as to the quality of varying versions. Those who admire warmth of devotional feeling as expressed in a hymn will love the well known "Jesus, lover of my soul."

The best known hymn-writer among the Moravian Methodists was Cennick. One of his hymns, in an abridged form, is found in most hymn books. Its first line is "Children of the Heavenly King." The very deservedly popular Advent hymn, "Lo He comes with clouds descending," can claim a plurality of authors in the persons of Charles Wesley, Cennick, and Madan. The tune to which this hymn was sung in days gone by, and for aught I know, is sung still, was originally a hornpipe, or according to some, a love song, from an operetta called "The Golden Pippin." The, if possible, still greater favourite, "Jesus Christ is risen to-day," is anonymous, but the last verse was written by Chas. Wesley. Byrom is another writer connected with the Moravian school. One of his hymns, which is a general favourite, begins "Christians awake, salute the happy morn."

The Calvinist school can boast of several distinguished hymn-writers. Of these, Toplady deservedly holds the first place. His "Rock of Ages" is glorious. Its very opening powerfully arrests the attention. Lord Selborne considers it the finest hymn in the English language. Many other of Toplady's poems are much admired, and possess considerable merit, but none, in my judgment, display the antithetical force and harmony of "Rock of Ages."

To this sect belonged Berridge, Williams, and Rowland Hill.

The second of this trio is the author of "Guide me, O Thou great Jehovah." The Olney hymns, which were the work of writers of this Calvinistic school, cannot be passed by. Newton, one of them, has contributed some noble hymns. Perhaps the best of these is "Glorious things of thee are spoken, Zion city of our God." Newton also was the author of the modern English form of a very old hymn, "How sweet the name of Jesus sounds." This is a graceful and flowing composition, and, barring one word, seems beyond criticism. Cowper also is the author of the following, "Hark my soul, it is the Lord," one of the sweetest and most beautiful hymns in our tongue, and worthily set to music by Dr. Dykes. Cowper also wrote "God moves in a mysterious way" and the powerful hymn "There is a fountain filled with blood," the commencement of which, in my opinion, is questionable, both in taste and reverence. He was also the author of a favourite hymn which is only really fitted for private use. Its opening words are "Oh for a closer walk with God."

In the early and middle part of this century the chief hymn writers were Kelly, an Irishman, Sir R. Grant, John Chandler, an Irishman, Bishop Mant and Montgomery, a Scotch Moravian. From the first we have received the melodious hymn, "Through the day Thy love has spared us," and the very grand and stately hymn, "We sing the praise of Him who died." There is less of sentiment than in Watts' hymn on the same subject, but on the other hand, it possesses far more power and dignity. Sir R. Grant's name will always be connected with the hymn, "O Worship the King," and with the penitential hymn, "Saviour, when in dust to Thee." John Chandler made some pleasing translations from the Latin, as for instance "As now the sun's declining rays." To Montgomery we are indebted for many valuable contributions. Perhaps his most successful efforts are "For ever with the Lord," "Hail to the Lord's Anointed," and "Songs of Praise the Angels sang." Bishop Mant at this time also took an active part in the hymn movement. He was an elegant scholar, and wrote gracefully both in English and Latin. Many of us must admire his hymn that begins "Bright the vision that delighted." The number of hymnals was greatly multiplied at the beginning of the present century, and the vicious practice began to spread of altering hymns to suit the taste of each particular collector

or editor. The extent to which this mangling process was carried may be seen by comparing the versions of many popular hymns with the original form. This last can be found in the "Book of praise," to which I have frequently referred. The author, with praiseworthy diligence, sought out and ascertained as far as possible the original of every hymn in his book. The use of hymns did not, however, obtain very extensively in the Church of England at this period. The new version of the Metrical Psalms and Anthems were introduced in the Church Services, the latter generally in Cathedrals, the former in Parish services.

Bishop Heber's Hymns, to which collection Dean Milman contributed a few, saw the light about 1827. This was a rich addition to English Hymnody. We can scarcely prize too highly such hymns as "Holy, Holy, Holy, Lord God Almighty," "Hosannah to the living Lord," "From Greenland's Icy Mountains," so well known to us as set by Dr. Wesley, "The Son of God goes forth to war," and "God that madest earth and heaven." These are all Heber's. To Milman we owe, "Ride on, ride on in majesty," "Oh help us, Lord, each hour of need," and the touching hymn "When our heads are bowed with woe." To the last line of each verse of this last hymn exception has been taken, and it has had to undergo the mangling process.

Keble's "Christian Year" appeared also about the year 1827, and marks a new period in the history of Christian lyrics. The popularity of this work has been most remarkable. When it was first offered for publication to John Parker of Oxford, he declined it, on the ground that it never would be read, and would be a total financial failure. He was signally in error, but many people would have shared in this error. It is not very easy to explain the very high estimation in which the "Christian Year" is regarded by a large number of English speaking people. Its general style does not appear popular, and often it is not easy to understand. Its exquisite refinement would seem likely to make it "caviare" to the multitude, and a work only to be appreciated by the select and highly educated.

Several excellent hymns have, however, been taken from the Christian year, thus "When God of old came down from

heaven," "There is a book who runs may read," "O timely happy, timely wise," which last is rich in practical wisdom. Again, "Sun of my soul thou Saviour dear," so beautifully set to music by Sir Herbert Oakley, "Lord, in Thy name Thy servants plead," a hymn for seed time, and the lovely marriage hymn, "The voice that breathed o'er Eden," which for purity, grace, and sanctified human sentiment can hardly be excelled. And the fact remains that the sale of the work has been, and is enormous. Nay, it has helped to produce other kindred works, such as the *Lyra Apostolica*, the *Lyra Innocentium*, the *Lyra Sanctorum*, and many more. In the first of these three, the *Lyra Apostolica*, we find "Lead kindly light," of John Henry Newman. Its pathos, delicacy, and tenderness are indescribable. Newman is gifted with the divine afflatus of the poet, and, if he had chosen, might have won laurels in that capacity.

Among the very best of modern writers we must place the Scotch poet, Dr. Horatius Bonar. Many of his hymns are evidently the offspring of a pious, contemplative, and imaginative mind, and though generally adapted for private use, they are exceptionally popular when sung in churches. I would mention the following—"Thy way, not mine, O Lord;" "A few more years shall roll;" "I heard the voice of Jesus say."

Among still more modern writers I can only enumerate Lyte, Charlotte Elliott, Mrs. Alexander, Isaac Williams, Sir Henry Baker, Caswall, Bishop Walsham How, Dean Alford, Faber, Miss Havergal, W. C. Dix, Dr. Muhlenberg, Mr. Stone, Dr. Monsell.

Lyte is the author of the favourite "Abide with Me." effectively set to music by Monk and Hopkins.

There can be no doubt that the public taste, as regards hymnody, has much advanced during the last generation. Greater scrupulousness prevails as regards the question of tampering with other men's writings, a broader spirit is shewn in the admission of desirable hymns from every possible source, and all that can be achieved to make this part of Divine worship attractive is at least attempted. It may, nevertheless, be questioned whether we do not err on the side of making our Church music (at all events as enshrined in hymns) too pretty, too light, and too sensuous in style. No doubt this greatly helps to temporary popularity, but there is some risk of our degrading our songs of

praise by uniting the words to airs that simply tickle the ear, and convey no suggestion of a religious character. John Newton also, speaking of the words of a hymn, laid down the principle that "perspicuity, simplicity and ease should be chiefly attended to, and the imagery and colorings of poetry, if admitted at all, should be indulged in very sparingly and with great judgment." There is much wisdom in this criticism. The features just mentioned should appear in hymns intended for congregational use, in which introspection and highly strained devotion are not so much to be looked for. Lord Selborne writes to the same effect in his Preface to the Book of Praise. He observes, "a good hymn should have simplicity, freshness, and reality of feeling; a consistent elevation of tone, and rhythm easy and harmonious, but not jingling or trivial. Its language may be homely, but should not be slovenly or mean. Nor will the most exemplary soundness of doctrine atone for doggerel, or redeem from failure a prosaic style."

Apropos to doggerel, what can be worse than the two following lines, which occur in a popular hymn, the source of which is Latin :

"Law and prophet and blest psalm,
Lit with holy light so calm."

It looks as if the writer had first tried to find a rhyme for psalm, and having triumphantly succeeded in this, afterwards filled in. Such was one of the facetious rules for constructing a prize poem when I was at Oxford.

I may be permitted to say that every good hymn should have one idea running through it, and should not be a mere congeries of pious aspirations, or simple statements, however correct, of Christian doctrine. I should like to mention, as samples, a few hymns that I consider really and especially good. Thus, "The radiant morn hath passed away," by Mrs. Alexander, is very happily worked out. The changes in nature are described as types of the changes in human life; and the believer is led onward to the permanency of the beauty and joys of another life. A similar lesson is taught by the hymn, "Fierce was the wild billow." Again, antithesis greatly helps to the effect of a hymn. Thus in Faber's hymn, "O, come and mourn with me awhile," the following verse is beautiful, deeply suggestive of what was

passing in the Saviour's mind during the most solemn period of human history,—

“Seven times he spake, seven words of love,
And all three hours His silence cried
For mercy on the souls of men;
Jesus, our Lord, is crucified.”

The expression “silence cried” is singularly and touchingly suggestive. Faber, on the other hand, is at times unhealthily sentimental. He is very fond of the adjective “sweet,” and at times totally misapplies it. Thus:

“Do more than pardon: give us joy,
Sweet fear, and sober liberty.”

The adjective “sweet” is totally out of its place when united with “fear.” Also, I take exception to the refrain in his popular hymn, “O, Paradise.” Thus:—

“Where loyal hearts and true,
Stand ever in the light,
All rapture through and through,
In God's most holy sight.”

What is the construction of “All rapture through and through”? If it is a nominative case, where is the verb, and what, in the name of common sense, does it mean? Yet people sing it apparently with great internal satisfaction. I also object, though this is a question of individual taste, to the introduction of the details of Christ's passion into a hymn. The mention of the individual sufferings of the Redeemer might be congenial to Mediæval taste, and in the form of a Latin hymn; but such a plan does not, I think, harmonize with the English temperament. There is a risk of materializing those unexampled sufferings, and of substituting compassion for faith. Hence my unfavourable criticism of a favourite hymn, “In the Lord's atoning grief,” and especially do I dislike the lines:

“May these all our spirits sate,
And with love inebriate.”

These are entirely, to my mind, out of keeping with healthy religious sentiments.

Again, the repetition of a word, except when it is a translation and the original requires it, gives the appearance of feebleness.

Thus Faber's fine hymn, "My God, how wonderful Thou art," is weakened by the last two lines of the last verse:

"What rapture will it be,
Prostrate before Thy throne to lie,
And gaze, and gaze on Thee."

On the other hand, I would speak with hearty commendation of the following hymns. "Go to dark Gethsemane," is marked by expression and pathos that is not overwrought. Also, Keble's hymn, "When God of old came down from heaven," is admirable, as setting forth the contrast in God's manifestations through the Jewish and Christian Churches. "Come unto Me, ye weary," is a symmetrical and finished hymn, the sentiment of which is chastened and moderate. Again, the hymn, "We saw Thee not, when Thou didst come, to this poor world of sin and death," is very original, as describing the lesson of faith in Revelation, incumbent on us all. The "Rock of Ages" of Toplady magnificently depicts the completeness of Christ's work, and the helplessness of man.

"Ten thousand times ten thousand" is also a very brilliant hymn, and has been well set by Dykes. I like the following verse particularly. It suggests the continuity of our present and future lives:

"Oh then, what raptured greetings,
On Canaan's happy shore,
What knitting severed friendships up,
Where partings are no more.
Their eyes with joy shall sparkle,
That brimmed with tears of late,
Orphans no longer fatherless,
Nor widows desolate."

The line "Knitting severed friendships up" is rather clumsy, and detracts from the merit of the verse.

How beautiful also is this verse out of Bonar's hymn:—

"I heard the voice of Jesus say,
'I am this dark world's light;
'Look unto Me, thy morn shall rise,
'And all thy day be bright.'
I looked to Jesus, and I found
In Him my Star, my Sun;
And in that light of life I'll walk
Till travelling days are done."

There is enough of feeling, and it would be hard to better it in any point. Again the hymn "Jesus, Lord of Life and glory," a metrical Litany, is very fine, and has been effectively arranged by E. J. Hopkins. I must also mention once more Bonar's very solemn hymn "A few more years shall roll." I greatly like one verse for its antithetical character, and for its combined depth and simplicity :—

"'Tis but a little while
And He shall come again,
Who died that we might live, who lives
That we with Him may reign.
Then O my Lord prepare
My soul for that glad day ;
O wash me in Thy precious blood,
And take my sins away."

And lastly, if I have not tried your patience beyond bounds, I would mention "Crown Him with many Crowns." This is truly magnificent, and the music by Sir George Elvey is worthy of the words. Nothing more need be said. The words are by Bridge.

Of the more recent school of musicians, it may be said that some of their tunes are admirable, and have conferred great public benefit. One of our greatest benefactors, as a writer of the music for hymns, is the late Dr. Dykes. Very sweet are his melodies, and very rich his inner parts, but he is not always original. He was no doubt unconscious of plagiarism. I would mention, in addition to those already quoted, his setting of Wm. Whiting's hymn, "Eternal Father strong to save," and the flowing melody to which he adapted Harriett Auber's hymn, "Our blest Redeemer ere He breathed." I could cite many more favorites. Mr. Barnby is another most accomplished writer, but his hymns are a little too difficult for average choirs and congregations. One of the simplest is the setting of the Latin Hymn translated by Caswall, "When morning gilds the skies." Barnby's harmonic changes are sometimes very intricate, and the compositions rather too akin to part songs for congregational purposes. For we must remember that breadth and simplicity should characterize both words and music, if hymns are to play the important part which they undoubtedly can do towards the edification and spiritual benefit of the people.

Again, Henry Smart, Sir Arthur Sullivan, Sir Geo. Elvey, Sir Herbert Oakley, Arthur Henry Brown, Leighton Hayne, R. Redhead, W. H. Monk, E. J. Hopkins, Dr. Stainer, Sir F. Ouseley, Sebastian Wesley, W. S. Hoyte, and Dr. Steggall are amongst the ablest musical purveyors to modern hymnals.

It may be expected that I should make some reference to Carols. Their origin is very ancient, but their style was somewhat lighter than that of hymns. They were sung of old between the scenes of miracle plays, and have ever been popular. We possess a most interesting collection edited by Dr. Stainer and Mr. Bramley.

Perhaps some persons may regret the large number of extant hymnals, and desire that one should be generally accepted and recognized as possessing authority. But in the first place, who is to confer the authority? At present every denomination has a preference for some special hymnal, and in some cases, congregations of different religious views choose a particular book, as harmonizing with their particular ideas. And even supposing it were at all likely that various Christian bodies should agree to appoint a Committee of Poets and Musicians, and determine to abide by their decision, and accept their collection (and this is so improbable as to be nearly impossible), there would be this grave objection, attending and incidental to the plan, viz., that churches would be debarred from profiting by the constant accessions to our stores of Hymnody resulting from the works of living writers. It would be a great deprivation to lose these, and to be confined to one stereotyped set of tunes and words, however excellent the words may be. Some tunes, and indeed some hymns, pall on the ear and become wearisome. This would specially hold good in the case of those of a romantic and simply melodious character.

It is easy to conceive of a person tiring of Faber's words, such as "Hark, hark, my soul," or of Dykes' music in some instances. It is not easy to imagine any one's wearying of Tallis' Canon, or of "Hark the Herald Angels sing." Let us by all means welcome any additions to our stock of Hymnody; only let us pursue rather an eclectic system, and endeavour to admit those only that are likely to stand the test of time. A hymn for congregational use should not be too sentimental in thought, or too ex-

uberant in its expression. While its devotional tone should not sink to the level of the least religiously disposed person in any given congregation, its standard should not be hopelessly above that of all but a select few. While we endeavour to gain a high ideal, the element of reality should not be entirely absent from our hymns. Some of the most popular of our modern hymns lack this reality, but the melodious flow of their rhythm, and the charm of the music which illustrates them, carry people on half-unconsciously, and they do not pause to think whether they in any sense mean what they are singing. I would mention as samples of this feature: "Nearer my God to Thee," by Sarah Adams, and "Jerusalem on high," the work of Samuel Crossman, made popular by Dr. Steggall's musical arrangement. Very few persons in any congregation can conscientiously and truthfully use these hymns. The one is an embodiment of the most perfect and chastened resignation—the other of ecstatic piety. They seem more suitable for private than for public use. But, nevertheless, as in our prayers we should aim at some higher elevation than we have yet reached, so of course our church music should not be kept down to the level of the least instructed, and least spiritual of the congregation.

Some one once observed that it was a comforting reflection that we are not responsible for the words which we sing. He was, of course, alluding to the terrible rubbish which is to be found sometimes in the modern ballad, and also to the high flown and amatory sentiments which some very commonplace and prosaic lady or gentleman give forth with unmoved and placid countenances. It is rather to be feared that people sing hymns much after the same fashion. They enjoy the melody, it charms their senses, and they think but little, if at all, of the words to which it is wedded, and which it is meant to illustrate. I can recall a number of young men on board ship, when engaged in smoking and card playing, interspersed with language not always of the choicest kind, bursting forth into the popular revival hymn "Hold the fort" without any appreciation that it was a hymn, and therefore a more or less sacred composition. Thus we are as it were in a dilemma, and exposed to one of two dangers. If the words and melody (particularly the latter) be not attractive, then people will not join heartily in singing them. On the

other hand, if the air be of a very popular character, there is always a risk of the words being sacrificed to the music. In this, as in most matters, we should endeavour to ensure the happy medium, and take care that neither words nor music be of a petty, frivolous, or inferior character, unworthy of the purpose for which they are designed, and the object which they are supposed to attain.

I may say, as has been observed by Mr. Engel, that the Hymnody of Northern Germany is more appropriate and more suited for artistic treatment than that of England; because in the case of the former, the same verses are sung invariably to the same tunes, whereas in England, tunes as a rule have been composed to metres rather than to poems, and hence the melody fails to convey one association, and one only. The Old Hundredth and Dr. Croft's tune to the metrical 104th Psalm, are almost the only exceptions. Tallis' Canon is perhaps another. We should, if possible, avoid divorcing a hymn from the melody to which the composer united it. He had an idea in his mind when he wrote the melody, which we violently subvert when we dissociate tune from words. This at times may be unavoidable, but I must object to it as a principle. Similarly, I dislike adaptations from secular music when used in church services. They suggest most incongruous ideas. I have heard a passage from Auber's "*Muette de Portici*" used in church as music for the responses to the Commandments. In my humble judgment such a plan is offensive to good taste and reverence. Similarly the air "*Rousseau's Dream*," belonged to an opera of J. J. Rousseau, called "*Le Devin du Village*."

There is one great fact which all Christian bodies would wisely lay to heart, viz.: the imperative necessity of recognizing the element of beauty in the public service of God. Ugly buildings, hideous nasal singing, will not be endured by people in this generation. If the Christian Church,—I use the term in its broadest sense,—intends to attract and retain the young, she must use all legitimate means to invest the public service of God with dignity, beauty and interest. And among the legitimate appliances towards this great and desirable end, music is in the forefront. It is the highest and most eternal of Arts. Its use in God's house may be said to have divine authority, and immemo-

rial sanction. It has promoted the comfort and edification of millions of believers, who have entered into their rest. It has given a vent to the aspirations, and longings, and penitential contrition of numberless earnest souls. It has raised the worshipper heavenward. It has cheered the languid invalid—it has smoothed the dying pillow. Many a minister of God has (like myself) discovered that a familiar hymn, even without music, can, from its associations with other and happy days, console and distract a sufferer, who, from physical debility, can perhaps bear no reading or exhortation. Then, again, surely hymnody is bringing about a rapprochement between churches, now unhappily, and perhaps as yet unavoidably, severed. The use by differing congregations of the same words, if not the same music, tends to bring about friendly sentiments from one to the other, to soften asperities, to lessen antagonism. If Church union is ever to come about in this life, it will be facilitated by the use, on the part of distinct bodies, of the same sacred hymns. And the time will come, when earthly music will give place to heavenly melodies. For Music is the only Art of which we can say, for certain, that it will exist in some form in another world. All of us Christians look forward to the time, when all who have loved the truth in sincerity will be gathered before the great white throne, and sorrows and differences being removed for ever, they will find the praises of Almighty God amongst their greatest and most unfading joys.

LIST OF MUSIC SUNG BY THE MENDELSSOHN CHOIR IN
ILLUSTRATION OF THE FOREGOING LECTURE.

HEBREW.

- | | | |
|----|-----------------|-----------------|
| 1. | "Ana bekorenu." | Twelfth century |
|----|-----------------|-----------------|

GREEK.

- | | | |
|----------------|---|----------------------------|
| <i>Author.</i> | | <i>Composer or source.</i> |
| 2. | "Fierce was the wild billow."
Anatolius of Constantinople (Fifth century). | E. Silas. |
| 3. | "The day is past."
Anatolius of Constantinople (Fifth century). | Dr. Dykes. |
| 4. | "Christian, dost thou see them?"
"Andrew of Crete" (Seventh century). | Dr. Dykes. |
| 5. | "Art thou weary?"
"Stephen of St. Saba" (Eighth century). | Sir H. Baker. |

LATIN.

- | | | |
|-----|---|--------------|
| 6. | "Of the Father's love begotten."
Prudentius (Fifth century). | Plain song. |
| 7. | "The royal banners."
Venantius Fortunatus (Sixth century) | Plain song. |
| 8. | "Jerusalem the golden."
Bernard of Morlaix (Twelfth century) | German. |
| 9. | O, come, all ye faithful."
Mediæval. | Traditional. |
| 10. | "Ave verum."
Mediæval. | Gounod. |

GERMAN.

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| 11. | "A mighty fortress."
Luther. | German. |
| 12. | "Now thank we all."
Rinckhart. | German. |
| 13. | "O, sacred head."
Gerhardt (from Latin) | Chorale harmonized by J. S. Bach. |

ENGLISH.

- | | <i>Author.</i> | | <i>Composer or source.</i> |
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| 14. | | Evening hymn. | |
| | Bishop Ken (17th century) | | Tallis' Canon (16th century). |
| 15. | | "O God, our help." | |
| | Dr. Watts (Eighteenth century). | | Playford. |
| 16. | | "Jesus, lover of my soul." | |
| | Dr. Watts (Eighteenth century). | | L. Mackenzie. |
| 17. | | "Rock of ages." | |
| | Toplady (Eighteenth century). | | R. Redhead. |
| 18. | | "Sun of my soul." | |
| | J. Keble (Nineteenth century). | | Oakley. |
| 19. | | "Lead, kindly light." | |
| | J. H. Newman (Nineteenth century). | | Dr. Dykes. |
| 20. | | "Abide with me." | |
| | Lyte (Nineteenth century). | | E. J. Hopkins. |
| 21. | | "All people that on earth." | |
| | Kethe (17th century). | | Claude Goudimel (16th century) |